

# TAPE MOLD

ISSUE TWO



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**GLEN COBURN &  
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kill alien, make tabloid headlines



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chronicles the rise and fall of Dan and Dabeedo

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# TAPE MOLD



**"Big Red Bertha"**  
on the beach.

Read on to learn  
more about Bertha.

*Welcome to issue two of Tape Mold! You just couldn't get enough, could you? We cannot thank everyone who picked up our first issue enough. We were hoping it would do well, but it did better than we could have ever asked for. Despite some road bumps, we are now on the second of what we hope is many, many more to come. This issue has even more obscurities and treats for lovers of VHS, horror, porn, etc. than the first. We hope to keep expanding this zine in size and scope.*

#### **INSIDE YOU WILL FIND:**

- *More obscure VHS reviews from my video vault. I want to try to cover all kinds of different movies since that's what's so great about VHS, the variety. You'll get me talking about everything from bearded babies to big babe boobs.*
- *A whole set of articles and interviews about the long-lost, shot-on-video anthology, Southern Shookers. This has been a pet project of mine for over a year now and after much work, I am proud to present the most detailed covering of the film anywhere.*
- *This issue's Video Spotlight on Tapeworm Video*

We have also decided to open Tape Mold up to submissions from outside writers. As much as I'd like to continue to write every single article, interview and review ... with the documentary, VHSiffest and school it just doesn't seem likely. I will still be writing the majority of stuff per issue, but if you are passionate about film and the format and want to get involved, please e-mail us with any ideas you have and we can discuss them. We also want artists to send in VHS-related artwork, comics, poems, etc. for us to print. Finally, since I know how it is to release something and want promotion, if you are doing something VHS-related then feel free to send it in for a possible review or e-mail us about buying a full page advertisement. We are only asking \$20 for a full-page ad, which is an incredibly cheap way to get some promotion.

Thanks again and keep reading,  
Dan Kinem  
Ally Orlando

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# Southern Shockers

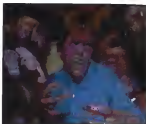
**DIR. DAVE COLEMAN**  
**SPANISH FILM COMMISSION**

About a year ago I heard rumors of a shot-on-video movie that was made in West Point, Mississippi in 1984 and never released in America. This rumor sparked so many different things running through my head. I wanted to know what this movie was like, why it was never released in America, where the people are who made it, how I can see it, and so much more. I began researching and hunting the movie down over the next couple of months, which is when I was able to find a release of the film in Madrid, Spain, under the name *El Espiritu del Zombie*.

I couldn't believe it got a release in Spain of all places. It just seemed too crazy to believe, but when the tape arrived in my hands all the rumors checked out. This was indeed an American film that had been sold to Spanish distributors and released. Sadly, though, the distributors actually took the time to redub the entire film in Spanish with no subtitles! This makes it damn hard to understand what is going on, but I feel it is worth it to try to explain, as this might be one of the coolest finds I've ever had and is a movie most horror fans have never and might never get to see for themselves. So bear with me as I try to review a film completely in a foreign language for the first time ever.



Monkey-mask-Death swag.



Hillbilly zombies attack the moonshine maker

The wrap-around story begins with a dorky guy going into a restaurant. All I could gather from the scene, even with over six years of Spanish under my belt, is that everyone in the scene seemed to talk about his tie. The dorky guy leaves with two other shady characters and they walk to a chapel for mass. The priest doing the sermon either causes them to remember a story or dream-up a story: each one of these three stories forms this anthology film.

## "Rx"

The first story is about a doctor traveling to a new city and moving into a new home. Along the way he meets a spooky gas attendant, a lady whose big ass he stares at and an entire town full of people giving him dirty looks. A doctor used to live in his new house and you can assume the doctor died. The guy has a dream about that girl he saw in the mom jeans and in the dream they have sex. He wakes up and that's where things begin to get crazy. He starts seeing things, he starts graying (specifically his eyebrows) and he tries to get out of town. He drives and drives but runs out of gas, which is when a cop picks him up. He realizes this cop is up to no good so he stabs him with a syringe and makes a run for it. The entire

town chases him and, from what I can gather, they use him to make a dead person come back to life and then the segment ends. It reminded me very much of something you'd see on *The Twilight Zone* and would probably be a fun watch if it were in English.

### **"MOONSHINE"**

The second story is about a guy who makes moonshine - poisonous moonshine. He drinks some and his skin begins to boil. Despite the fact that it's deadly, he sells it to a bunch of hillbillies with beards who chug it and boil up and die. This segment is where the effects really shine. Each person turns into a bloody, boiled-up, zombie-like creature. It ends with the rednecks coming back from the dead as zombies to kill the moonshine maker. This whole segment has a banjo score, too, which I love and it's also mostly without dialogue so it could be watched without knowing Spanish.



Southern priest terrifying the locals

### **"KING OF THE ROAD"**

The third and final story features the dorky loser guy who tries to impress a bunch of teenagers by driving recklessly in his sweet new car. He starts fucking with some old guy in his car - starting and stopping and eventually driving him off the road and almost killing him. That's when the teenagers get out and a hearse with a skull on the front driven by Death starts chasing him down. He eventually crashes his car and must get out and run into the woods. Death carries a scythe and chases him down and cuts off his head and puts it on the front of the car.

The film ends with the priest laughing maniacally and saying something in Spanish that I couldn't understand. Overall, the movie is not the best shot-on-video flick of its kind (though for 1984 there weren't many others), nor is it the worst. It is completely enjoyable and probably would be even more enjoyable in English (though the dub is kind of fun because it reminds me of a sleazy over-the-top soap opera). At one hour and 42 minutes it does run a little too long. Some of the chase scene between Death and the dork could have been cut down drastically and it would have worked better.



Thirsty hillbillies in search of some 'shine

Its most interesting aspects come from the community effort and from the fact it is a "lost" movie. You get to see some characters from *West Point, Mississippi* and can tell the whole town dropped what they were doing to help out and make this little movie.

It's also crazy that this is technically one of the first ten or so shot-on-video American horror movies that I know of and it never got a release. It would have done great during the video boom had it come out.

The release was put out by the Spanish Films Commission, whom I know nothing about. I can't find out much about them, but if they released any other movies like this I'm definitely interested. If you can find a copy of the movie, you should definitely get it. It's one of the rarest tapes I own and one of the coolest, too. I hope one day this gets a DVD and possibly even a VHS release.



**DIRS. BRET MCCORMICK, GLEN COBURN  
TAPEWORM VIDEO**

What do you get when three cult horror directors — Glen Coburn (*Bloodsuckers from Outer Space*), Matt Devlen (*Ozone! Attack of the Redneck Mutants*), and Bret McCormick (*The Abomination*) — make an anthology film based on tabloid headlines? The answer is a mish-mash of stories that don't all quite work together as a whole, but at the very least are pretty enjoyable and unique short films.

The movie opens with an aerobics class full of ugly, old ladies being interrupted by aliens. The aliens didn't come to work out; they came to abduct the instructor and take her back to their planet, which is when we enter the offices of the World Investigator — a tabloid newspaper company. The owner, Ms. Murdock, is a crabby bitch who likes to make stories up and yell at her employees. There's a new college journalism graduate who was just hired and can't quite wrap his head around the fact that he must lie. He is taught the ropes and begins writing embellished articles. The newspaper with his stories is then passed from person to person, each of whom reads a story

(which they often refer to as "horseshit" yet can't stop reading) and the story is visualized as three separate short films. It's a great idea for a movie and one that surprisingly hadn't been done before to my knowledge.



*Baby covered in glut and pubes, in that order.*

The movie is off to a good start with the theme song, "Stop the Presses." It's a classic 80s pop number and kind of reminds me of a poor man's Huey Lewis and the News.

The first story is about a married couple about to have a kid. The husband, Doug, ripped some trailer trash off by selling them fake weed and they go on the hunt to smoke his ass. As he's telling his wife how he's about to turn over a new



Horny alien looking for an aerobics instructor

leaf and make some money (even promising her a VCR... so romantic) these hicks start chasing them in their truck and begin shooting. The wife pulls out her trusty pistol and begins to fire back. She kills Rambo, the leader of the trash, which just passes the other two off even more. They rush back to their trailer and have a good ol' fashion shoot out between the two remaining hicks and the husband, wife and the wife's 70 year-old mother. They kill the guys and the wife goes into labor. She gives birth to a baby with a full beard. You have to respect the filmmakers for taking an infant and covering his face with what looks like glue and pubes. I'm sure they couldn't get away with something like that nowadays.

The second story is where it kind of goes downhill. It's about three elderly people that come back to life as decaying zombies. The one zombie, A.C., decides to have a barbecue where they talk about life and death and discuss the universe. All they do is talk and then the story ends



A.C. is serious about his barbecue

with A.C. turning the sky orange, disappearing, and killing the other two. It doesn't really have an ending that makes much sense and didn't really have a solid concept to work with.

The last story features a killer vacuum cleaner. Rose (Lisa Loeb!) is a girl who apparently messes around making vacuums into killers. "She'll never get married the way she is, no guy will like her," says her stepmom. As punishment for this verbal abuse, the stepmom gets attacked by one of Rose's killer vacuums. The daughter just sits and laughs as the stepmom is tortured by this horrid sucking machine which sucks everything in the house away.



Lisa Loeb working on a killing machine.

Its budget and lack of one focused direction was probably its major downfall. The idea could have been something amazing, but as it stands it's more of a fun curiosity rather than the fantastic horror-comedy it could have been. I wouldn't mind seeing a twist on this concept set in modern day as the possibilities are endless. It never really gets boring and provides a few laughs, which makes it worth seeking out.

The VHS was originally released in very small number by some unknown company, but then was later released in 1989 by Tapeworm Video in another small print run. It's not an easy tape to find and the fact it lacks a DVD release makes this a pretty cool tape to seek out. It gives a glimpse at early work from some pretty popular filmmakers and is worth adding to any horror collection... or Lisa Loeb collection.

# Attack of the Mutant Roadkill and the Vampyre Zombies from Beyond the Grave

DIR. HAROLD OLIMSKY  
CENETARY CINEMA



AOTM.R.A.T.V.Z.F.B.T.G. VHS cover

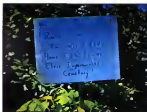
In the mid-80s shooting a film on video meant trying something new — something that not many people had done before. In general, it was taken more seriously and the filmmakers treated the project like they were making an actual film. However, by the early 90s, shooting on video had become so prevalent and the market had become so flooded with product that anyone and everyone was taking a swing at it.

Major video distributors (like United Home Entertainment and Paragon Video) stopped taking it seriously and most of the films had to be self-released and therefore fell through the cracks and are much harder to track down now. Some horror fans are thankful these movies have all but disappeared, but no matter how bad the movie is, I make it my job to try to find it. I think one of my more recent finds, *Attack of the Mutant Roadkill and the Vampyre Zombies from Beyond the Grave*, might have changed my whole

outlook, however.

The film is hosted by "cult horror host" Frederick Sanguine DeGore, who I can't find any information on and doubt was an actual horror host. He is in the director's basement and occasionally appears on screen to drop terrible jokes and make fun of what is going on in the movie (which is easy to do). He says at the beginning, "You may recognize me from some of my Shakespeare, but with the econmy being bad, Shakespeare's the first to go." No, just no.

The plot is what you'd expect: A scientist creates some chemicals that he ac-



(top) The Tootletown sign.

(bottom) The Elvis Impersonator



cidently spills into the nearby lake. It contaminates the animals and the people and turns them into zombie mutants. The catch? Well, this town, Toosletown (ugh), is the roadkill capital of the world and home to the famous Elvis impersonator cemetery. Please kill me now.

The whole movie tries to be funny and fails miserably. I do give them credit, though, because there is some seriousness put into it that actually makes it a smidgen more tolerable than new Troma and Full Moon output.



The fake TV station that the commercials aired on in *Attack*.

In order to pad out the movie's runtime (which totals at around 40 minutes; though the back says 60), they do fake commercials for products like Brain-O, for when you have brain constipation, 1-555-NO-NOISE, for pure silence, and other mildly clever but poorly executed jokes.

The leads are huge dorks (who are coroners). There are also DORKs, those who dine on roadkill. The dorks are trying to figure out what is going on and stop it, while the DORKs are trying to find what is happening to all their delicious roadkill. The roadkill attacks look like giant furballs being pulled on a string and thrown on people. It reminds me of an even worse looking *Attack of the Beast Creatures or Beasies*.

The best part of the movie is when the coroners look at one of their newly acquired dead bodies and say, "What's he wearing?" "It looks like a *Groundhog's Day* Massacre coverall." "Why, it is! He

must have sent me his \$6.99 plus postage to Bedford, OH."

The worst part of the movie is easily the Elvis stuff. So many cheesy and cliché jokes thrown into one 40-minute movie I couldn't believe it. Well, actually I could. I expected it the whole movie, but when it actually happened I was taken aback. The Elvis zombie was dancing, flaring his upper lip, and saying, "Thank ya. Thank ya very much." It was dreadful and terrifying.

While the movie was terrible, I still have respect for it and the fact it got a release. I also, in theory, love owning it. The VHS was put out by Cemetery Cinema, who released a bunch of low-budget horror in the early 90s such as *Dead Meat* and *Burplar from Hell*. This one, however, might be one of their most rare. I don't know anyone who has heard of it before and there's no listings on Amazon, IMDB, eBay, etc. Despite me making fun of this movie (which is what it was made for, honestly), I highly suggest picking it up if you see it. It's a cool piece of underground horror filmmaking and amazing that something like this could actually get a release!



When balls of fur attack.

***Baby born with full beard, after . . .***

# DIRECTORS KIDNAP AND KILL ALIEN!!!



**EXCLUSIVE  
PHOTO!**

**By DAN KINEM**  
*Undercover reporter*

IT WAS LATE, 97 night on Feb. 3rd, 1985 — the first day on set of Glen Coburn and Bret McCormick's new film, *Tabloid*, when the power went out. According to Coburn, a

bright light came from the sky. "We immediately knew we were under attack and we don't stand for that shit," McCormick said. Now, over 25 years later, Coburn and McCormick decide to share their story of the alien kidnapping and bloody murder...oh yeah, and the making of *Tabloid*!

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**BUT REALLY, THOUGH... AN INTERVIEW WITH BRET MCCORMICK AND GLEN COBURN**

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**DAN KINEM: HOW DID YOU GET INVOLVED IN FILM? WHAT WERE YOU DOING BEFOREHAND AND HOW DID IT EVOLVE INTO MAKING MOVIES?**

**BRET MCCORMICK:** My intention from age 12 on was always to make movies. I studied film at University of Texas at Arlington under Andy Anderson, then attended Brooks Institute in Santa Barbara, CA. I floundered around a bit after graduating in 1980. I couldn't land any kind of work as a crew member so I decided I'd have to produce my own film. I spent a couple years learning how to put together investment packages, etc. I finally got a break in 1984 when a Fort Worth businessman decided to fund *Tabloid*!

**GLEN COBURN:** I made *Bloodsuckers from Outer Space* when I was 23 years old so it's not like there was a lot going on before that. When I was in high school and college, I worked at Sears for five years, and I was an R.A. at one of the dorms at my college.



*Tabloid! front and back VHS covers*

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**DK: HOW DID *TABLOID!* COME ABOUT? WHO HAD THE IDEA AND HOW DID YOU GET THE MONEY, CAST AND CREW TO MAKE IT?**

**Bret:** There was a morning radio program called *Tabloid Trash* in which they made fun of all the outrageous tabloid stories. It seemed to be a fairly good idea

for an anthology film. Matt Shaffen, Glen Coburn and I were each going to direct a segment, so it allowed for individual style and creativity, but provided a way to pull it all together. I was working as a film inspector at Allied Film Lab, so I knew a lot of wannabe filmmakers for the crew. We held open auditions for actors at Adam Rourke's Film Actors Lab in Las Colinas.

**GLEN:** Regionally, I was the first filmmaker to make a straight-to-video horror movie. I was the first to make a zombie movie in Texas. Within a year or two there were a number of Texas-made horror movies released on VHS such as Terry Loftin's *Nail Gun Massacre*.

I met Matt when he came to a *Bloodsuckers from Outer Space* shoot. He introduced me to Bret and they're still among my closest friends. Bret and Matt were a team beginning in 1985. Bret lived with his wife and son in Fort Worth. Bret's better half, Carolyn, ended up playing the lead in both *The Abomination* and *Ozone Attack of the Redneck Mutants*. She was and is still very attractive and her performances were flawless. Matt lived in a garret in Dallas. I mostly remember Bret and Matt writing the script on an ancient Apple computer in

the hovel that Matt called home. Bret's cute little son, Josh, was often there, hanging out playing ball or whatever he could find to occupy himself. I remember Bret coached his son's softball team. He was a family man but I think the movie work was a conflict because it was so time-intensive.

I think it was during this period that Bret and Matt were mowing lawns to make ends meet. That was admirable because they were trying hard to make a living. In a broke spell recently, I thought yardwork might be a good way to generate income. They were young and chasing their dream so I think it's a great story to tell. We were all really good buds and we drank an awful lot of beer together. From my perspective, Bret was the most serious filmmaker of the bunch. From the time he was a kid, he was putting together movies on Super 8. He was into stop-frame animation. He worked on some local horror movies when he was really young such as *The Crater Lake Monster*. He spent a lot of time with the old pros like Brownie Brownrigg (*Don't Look in the Basement*). Matt was an Emerson College grad. He was just plain nutty. He and my wife worked together in a comedy troupe in the early 80s and



Glen Coburn and Thom Meyers (who plays Lester) holding a promotional tabloid for *Tabloid*

he was the instigator of all kinds of promotional gammicks.

Bret and Matt came up with the idea of making an anthology film and it ended up being *Tabloid!* It was an absolutely terrific idea. They didn't really explain their vision for the film. When they asked me to write and direct one of the stories, I just sort of formulated my own perspective on the theme. I thought it would be absurd, surreal, cerebral and totally exploitive. If I had made the movie, it would've been off the rails. That's what I thought they were doing.



Bret McCormick markin' in his Hawaiian.

Within about five minutes, I told my girlfriend Kay (we were married a few years later) that I wanted to include a trailer trash couple, an irritable, drunken mother-in-law, a bad drug deal, a car chase, a shoot out and an explosion. I asked her what I should call it. She had just seen the wonderful tabloid headline, "Baby born with full beard." She recommended that and I said, "That's terrific! All I have to do is make the main character pregnant and she can give birth to a baby with a beard at the end of the story."

As was typical of me, I wrote the

script in a few hours. Kay and I played the leads, Debbie and Dub Jones. A middle-aged lady named Janice Williams who was on staff at an ad agency that Bret and Matt did work for played Mama. Janice was excellent in every way. She was funny as hell and game for anything. Thom Meyers who played the lead in *Bloodsuckers from Outer Space* played Lester. He was hilarious, totally unleashed. I love what he did with that character. Thom is a real pro. He should've made it big as a character actor. Bret played Hipster and he was perfect in the part. That was his only work in front of the camera and I'm so thankful that I gave him that part. Bret has a great sense for comedy, which has never been exploited. His performance was priceless. My dad, who played the sheriff in *Bloodsuckers from Outer Space*, played a cafeteria patron at The Petticoat Junction Cafeteria where Debbie was a server. He was a natural, very believable. Even though my character was seemingly the lead, Kay was the stand-out. She was the glue that held everything together. She was really the main character. She performed sketch comedy in Dallas in a very popular troupe called The Pezz. She was a founding member and performed live on stage for five years. Kay is a wonderful comic actress but she has absolutely no interest in acting ever again. She is currently an art-director and set designer for television and photography. We've been married for 25 years. She is my favorite person, my best friend. Interestingly, our mutual friend, Matt Devlen introduced us at the cast and crew screening of *Bloodsuckers from Outer Space* and our daughter is a junior at Matt's alma mater, Emerson College.

Bret raised most of the money for the production of *Tabloid!* from his family, which is what I did with my film, *Holly wood Deadbeat*. We both made serious miscalculations but that's water under the bridge. The lesson to be learned is don't use your money, your family's money or credit cards. I can't emphasize this enough. Listen to me, young moviemakers!

Cast and crew for the film were assembled from the requisite goon squad that was groveling around for work in a market that offered no film production work.

The movie that I envisioned was not at all what Bret and Matt had in mind. At the expense of sounding like an egotistical asshole, I have to say that if the rest of the movie was like *Baby Born With Full Beard*, — would be a true cult film.



Alien abduction in the film's wraparound.

My two cohorts decided that I would shoot my segment first so they could learn how to make a movie. I don't think they were impressed with my approach. I can't stand to shoot more than ten or twelve hours a day. I only shoot master shots because I think the performances are much better when the actors can work together on camera. Also, I didn't want anybody else to fuck up my work. If there was no additional coverage, the editor's only alternative would be to string together my footage. I'm still pretty pleased with what I did with *Baby Born With Full Beard*. Kay thinks it's my finest work.

Bret and Matt came up with the wrap-around for the three stories. This part of the movie is the weakest. It pretty much sucks the oxygen out of the rest of the movie. Bret's segment, *Barbeque of*

the Dead was workman-like, very good but mainly a boring existential dialogue. Matt approached his segment about a vacuum cleaner and a tornado as a dump truck director. He shot everything including the kitchen sink in the hope that it would cut together into a movie. The problem in this case was that the editor was whacked out on cough medicine and she assembled a slow-moving syrup of ipecac that induced coma in most viewers.

**DK:** How did *BLOODSUCKERS FROM OUTER SPACE* HAPPEN AND HOW DID YOU GO ABOUT GETTING THAT FILM RELEASED ONTO VHS?

**GLEN:** A friend of mine and I started a video production company after we graduated. We knew each other from the radio/television department. I had a double major: Journalism and Radio/Television Production. I was always a movie nut. I especially liked horror movies from the 1960's, '70s and 80's. Those are the movies that I write about in my book, *WHACKED! Skewed Views of Horror Movies That Simply Refuse to Die*.

However, my first inclination was to pursue journalism. I've always loved writing and I've had a decent career writing magazine articles and marketing copy. Commercial photography has been my serious and sustained career, first as a product shooter and then about a decade as an architectural photographer.

My business partner knew that I really wanted to make a movie so he raised enough money for us to do a micro-budget horror movie. Of course in those days it cost a lot of money even for a bargain basement production. Everything was shot on film and it required technical skill. I had a good D.P. and a decent gaffer. Our soundman was top notch. Now, everybody makes movies. All you need is enough money to buy beer and somebody with the technical savvy required to push the record button on the camera.

We were all wary of the business in Los Angeles so I took *Bloodsuckers* to the go-to guy in town. He was a sales agent



Glen Coburn's on- and off-screen wife, Kay. She played the role of Debbie Jones in *Tabloid!*

who handled international distribution. He made a deal with Karl Lorimar Home Video and they sold around 60,000 units. They also released it on Beta. Louis Justin owns one of those BFOS Beta tapes from 1985. Lorimar was bought by Warner Brothers essentially to get the lucrative Lorimar television library. Warner Home Video re-issued BFOS on VHS twice, in '93 and '96. The movie was licensed in about a dozen foreign markets and dubbed in French, Spanish and Italian. I have the French and Italian soundtracks but I haven't been able to locate the Spanish.

**DK: TALK ABOUT HOW YOU GOT IT RE-RELEASED? HOW DID YOU GET INVOLVED WITH TAPEWORM VIDEO? WHO OWNED THE COMPANY AND WHAT DO YOU REMEMBER ABOUT DEALING WITH THEM?**

**BRET:** Tapeworm was a couple of women in the valley in an industrial park. I think one of them was named Connie. I don't remember much about them. I flew out for a day, they showed me their "sound-

stage" and we talked. I agreed to do the duplication and let them handle sales. They agreed to order in quantities of 50 or more. I suggested we write an agreement and they insisted on a verbal agreement. I sold them a few orders and then they started placing orders for like 10 or 12 tapes, so I told them I was done. When I reminded them they had agreed to purchase quantities of 50 or more, they did not recall that. I told them that's why people write contracts. It wasn't a bad deal all in all. I made a little money and the film had already been out once before on a label called Pacific Video. Those guys were out and out crooks. Matt ended up going to their duplication facility and pretending to be a courier working for them and stealing back our 1" master.

**GLEN:** After production was over, I was pretty much out of the loop. Nobody told me anything. I ended up with a copy of *Tabloid!* that was released by another company (before Tapeworm). I can't recall the name of that distributor and I

can't find any reference to another distributor linked to the movie. Bret recently told me that they were unhappy with how some company was handling the movie and Matt snuck into the place and took back the master. Matt confirmed the story but he can't recall specifics.

**DK: HAD THEY RELEASED ANY OTHER MOVIES AT THIS POINT? IF SO, DO YOU REMEMBER WHAT? DID THEY LIVE UP TO THEIR END OF THE BARGAIN?**

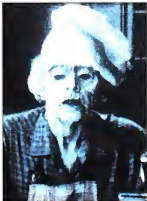
**BRET:** They had done a couple of quackie shot on video cheapie productions. One of them was a video of fat girls wrestling in a tub full of chocolate pudding. It was a gross out, but I understand they sold like 20,000 units. It was shot on video in a day, so I imagine they cleaned up on that. They also had a show called Lunch-meat, a shot on Super 8 gore film. It became one of my son's favorite horror films.

**DK: DO YOU REMEMBER ANY ON-SET STORIES OR STREGOLES?**

**GLEN:** As far as Baby Born With Full Beard was concerned, everyone had a terrific time. I did have an issue with the first squib. There's an awesome scene where Kay is wearing a huge pregnant pillow and she's firing a revolver out of the passenger side window of '65 Besh tone rambler. The camera is mounted on the back of the passenger side roof of the car. She fires a few shoots. Then we see Rambo as he's struck by a bullet from Debbie's gun. You can barely fucking see it. It show's up as a little dot on Rambo's chest. I asked the pyro guy to go over the top with the next one, which was the squib rigged up on Thom. That thing set off a mighty explosion of blood. And that pyro guy did an amazing job exploding the pick-up truck. I've never seen a better explosion. We had several cameras set up behind Plexiglass. When film was rolling, the camera ops had to run away. As soon as they were all hunkered-in a safe distance from ground zero, Kaboom! After the truck cooled down, Bret put the key in the ignition and the truck started

right up.

Even though I was promised \$200 to work as a producer on the entire film, I was dumped with no explanation. All I remember is that they didn't ask me to come back. Bret claims that that was never his intention. I ascertain that Matt at the time was concerned that I might judge what was going on or have some kind of influence. Bret and I were talking about working on a project together. I think that created some problems. Matt would never admit that now and he is a very good friend of mine so I'll give him a get out of jail free card. So much time has passed that I can't imagine that anyone remembers what was going on at that time. Kay worked as art director (I think) so she was there for every scene in the movie. So, I do have some knowledge about the rest of the production.



*A Gore-met Zombie Chef from Hell.*

At the time, I never heard any comments about Bret's work. It seemed to go smoothly and was pretty uneventful. Dennis Letts starred in Bret's segment. He excellently played General Sanders in BFOS, his first movie. He went on to work as a featured player in over 40 Hollywood movies and television series. He

capped off his career performing the opening twenty-minute monolog in August: *Osage County* 2008 on Broadway, which won a Pulitzer and an Emmy for Best Play. Dennis told me shortly before he passed away in November of 2008 that he really enjoyed working with Bret and he went on to ask how Bret was doing, etc. Dennis' wife Billie who wrote the bestseller, *Where the Heart Is* was very interested in what Bret was up to and told me how much she liked him and wished him well. I attended Dennis' memorial and there was a photo of Dennis from *Barbeque of the Dead* in a tribute presentation in the lobby.



Lisa Loeb's step-mom gettin' vacuumed.

Matt's production was by every account a nightmare. I remember there was a night shoot where they were destroying the inside of an abandoned house. In the story a tornado hits the house. Matt did a really good job creating the chaos of a raging storm ripping through the house. I showed up at the crack of dawn to check it out. The crew was pretty ragged out. They were grumbling and way past ready to go home. The bad seed girl in that segment was played by Lisa Loeb who went on to be a successful singer songwriter. Her most popular song, "Stay" was included in the movie, *Reality Bites*.

**DK: WHAT DID YOU DO AFTER *TABLOID* WAS RELEASED? DID YOU EVER SEE EITHER OF YOUR FILMS IN A VIDEO STORE?**

**OLEN:** I saw *Bloodsuckers From Outer Space* in every video store I walked into all over the country. Most stores had multiple rental copies. In the mid to late '80s you would've had a hard time locating a video store that didn't have it. I never saw *Tabloid* in a video store.

I went on to be a successful commercial photographer. I also wrote eight screenplays between 1985 and 1990. I wrote, produced, and directed my neo-noir psychodrama, *Among the Dead/Hollywood Deadbeat* in 1992. I didn't finish it until '95. It screened at a number of film festivals. In Berlin, New York, Dallas, Newport Beach among others. That was the era of the "art house" distributor. A few of the companies were seriously interested. A couple of French companies were ready to make a deal. They all said it reminded them of Tim Burton's *Ed Wood*, which released the previous year. Unfortunately, *Ed Wood* was a bomb. Miramax was even interested but at the end of the day, nobody wanted to take a chance on a black and white movie with no names.

I lived in Los Angeles in 1989 and 1990. I worked on a lot of movies and music videos, both in the art department and production office. Most of the stuff I worked on was mainstream but I was production associate on *The Willys* and I worked briefly on *Mirror Mirror*.

Since 2000 I've also worked as an automotive journalist and I've done quite a bit of writing for integrated marketing projects for the CWTV.

Whacked Movies is my movie distribution company Bret's *Repligator* is my first title. Also, my book, *WHACKED! Skewed Views on Horror Movies That Simply Refuse to Die* just came out.

**DK: HOW DID YOU GO FROM *TABLOID* TO MAKING *THE ABOMINATION*?**

**BRET:** We spent \$112,000 on *Tabloid* and had a hard time selling it. We decided to go with low budget gore on the



next production. After doing some tests we realized we could shoot two films on Super 8 for about \$20,000. That's what we did.

**DK: HOW DOES IT FEEL THAT THESE FILMS IN PARTICULAR HAVE BECOME COLLECTORS ITEMS ON VHS SELLING FOR BIG MONEY? DO YOU STILL OWN THE VHS OR ANY PROMO STUFF FROM THE FILMS?**

**Bret:** I had a closet full of sleeves and posters for promoting *Tabloid*! but I threw them away when I divorced and moved out of the house.

**Glen:** I have a VHS copy of the movie and I have a copy of the fake tabloid used in the movie and for promotion. I probably have some props and wardrobe from *Baby Born With Full Beard* in a box somewhere.

**DK: TALK A LITTLE ABOUT MASSACRE VIDEO AND THE VHS RE-RELEASE, HOW DID THAT COME ABOUT AND ARE THERE ANY PLANS TO RELEASE *TABLOID* AS WELL?**

**Bret:** I've spoken with Louis about that prospect and think it's a great idea. He's a genius at promoting that sort of thing. If we can ever settle on terms, I'm sure it will happen. It would be great to have the film distributed by someone who actually appreciates it for what it is.

**Glen:** I suppose you're referring to Louis' VHS release of *BFOS*. I've known him since he was an irritating kid. Louis once spilled a beer-energy drink on my laptop.

Anyway, Louis thought it would be cool to do the *BFOS* VHS and I was all for it. He did a terrific job as he does on everything. Every project is his baby and he handles his releases with care so that if you buy his product you get something special. Media Blasters still has the U.S./Canada DVD license of *BFOS*. But contractually, I can do anything else I want with it. I was very happy to get that VHS release out there. I also have a digital deal for streaming, VOD, etc for *Bloodsuckers*. Those royalties will be coming in a couple of months.

Bret owns the rights to *Tabloid* so it

will probably get a DVD release. All Whacked Movies releases go directly to a wholesaler that places them in retail stores on DVD. They also handle foreign and digital. This puts me in a more restricted position than Louis. *Tabloid* is definitely a collector's title but I don't think it has mainstream potential. I have to be careful about putting out movies that don't sell to a fairly broad market. It's not only a risk for my revenue stream but I'm risking my ass. If I push product that doesn't sell or that generates returns, I share the expense. A few miscalculations and I'm out of business.



And again, getting vacuumed to death.

*Massacre Video* is another story. Louis releases cult films, films that you'll never find anywhere else. He's also the King of the VHS revival. He had the idea a long time ago and he made it happen. Anybody else who's doing VHS is just a copycat. He has a loyal following. They know that any *Massacre Video* release is going to be a worthy addition to their library.

*Tabloid* really is one of those movies. Louis presses and markets his own movies. He almost always sells out. Bret initially wanted me to release *Tabloid*. But he believes in Louis and he wants *Massacre Video* to do the release. Louis absolutely wants to but he always has a lot of projects on his plate so he has to figure out where *Tabloid* fits into his release schedule.

# THE SHOCKER

AN INTERVIEW WITH CHRISTOPHER WITHERSPOON OF *Southern Shockers*

**DAN KINEM:** HOW DID YOU GET INVOLVED WITH FILM? WHAT WAS SOME OF YOUR EARLY WORK?

**CHRISTOPHER WITHERSPOON:** I got involved with *Southern Shockers* through a friend, named Tucker Johnston, who was good friends with the films director Dave Coleman.

Before working on the film I had only really worked on a bunch of student films at University of Southern California and UCLA.

**DK:** HOW DID *Southern Shockers* COME ABOUT AND HOW DID YOU BECOME THE EFFECTS GUY ON THE FILM?

**CW:** Like I said a friend introduced me to Dave Coleman and he looked at some of my stuff and then asked me to come on board as the films effects guy.

**DK:** HAD YOU DONE ANYTHING THAT WAS SHOT-ON-VIDEO UP UNTIL THIS POINT? HOW WAS IT DIFFERENT THAN WORKING ON SOMETHING LIKE *Re-Animator*?

**CW:** The only shot-on-video experience that I had at that point was stuff that I had shot myself on a VHS consumer camera that my parents had bought from me at that time but the majority of my work was shot on either 8 or 16mm film.

The difference between working on something like *Southern Shockers* and *Re-Animator* are major, mostly because

of money.

*Re-Animator* was a low budget independent film but *Shockers* was a low budget, "gorilla style" independent film in every sense of the word. *Re-Animator* was made for a few million and *Shockers* was made for around 25 or 30 thousand dollars. Also, on *Re-Animator*, I worked with a crew of around 20 people and on *Shockers* I worked with just... me.

**DK:** DO YOU REMEMBER ANY OF THE SPECIFIC EFFECTS YOU DID FOR THE MOVIE? ARE THERE ANY BEHIND THE SCENES OR ON-SET STORIES YOU CAN RECALL?

**CW:** You know it was such a long time ago I have to be honest that I don't remember a whole lot but I do remember that my favorite segment was the one about moonshine and zombies.

**DK:** WHAT KIND OF EFFECTS BUDGET DID YOU HAVE FOR THE FILM?

**CW:** Budget? What budget? I had to pay for everything myself... just kidding. But seriously there wasn't much of a budget I actually grab a few things from my effects shop back in Los Angeles that I brought along with me. The mask that the demon character driving the hearse worn was something that I had made for another project but never used so I literally grabbed as I was heading out of the door headed to the airport to fly to West Point, Mississippi.

**DK:** DID YOU KEEP ANYTHING FROM THE SHOOT OR ANY PROMOTIONAL STUFF FROM *Southern Shockers*?

**CW:** You know I'm not sure if there is or isn't anything left from the shoot. There may be something like a few molds back in Los Angeles but I now live in Portland, Oregon and haven't gone through any of my old effects stuff in over a decade and a half.

Special Make-up Effects  
by CHRIS WITHERSPOON

**DK: DID YOU EVER GET THE CHANCE TO EVEN SEE THE MOVIE AND IF SO, HOW?**

**CW:** No unfortunately I never got to see the finished product but I did get to see a fair amount of the dailies. Hopefully one day I'll get to see it and I'm sure I'll have a lot of laughs. I don't remember a lot of the film but the things that I do remember were really, really fun!

**DK: WHAT DID YOU THINK WHEN YOU NEVER HEARD OR SAW A U.S. RELEASE OF THE MOVIE? HOW DID YOU FEEL WHEN YOU HEARD THE MOVIE WAS ACTUALLY RELEASED, BUT ONLY IN SPAIN?**

**CW:** When I found out that the film did receive a limited foreign release I was surprised and happy that it had achieved that because it is a very hard thing to get distribution of any kind. There are thousands and thousands of indie films produced every year and the majority of them don't get distributed for a variety of reasons so like I said I was very happy that *Shockers* did.

**DK: UP UNTIL NOW, HAS ANYONE APPROACHED YOU ABOUT THE FILM OR HAVE ANY OTHER FANS TALKED TO YOU ABOUT IT?**

**CW:** Actually, no you are the first person that has ever contacted me regarding the film and I want to thank you for that because working on *Shockers* was such a great experience.

**DK: WHAT DID YOU GO ON TO DO AFTER SOUTHERN SHOCKERS AND DID YOU FEEL LET DOWN THAT THE MOVIE NEVER GOT RELEASED OR SHOWN OR DID YOU JUST FORGET ABOUT IT?**

**CW:** After *Shockers* I did a bunch of effects work on different films and also did some production work on a bunch of independent films. After that I formed a production company with my girlfriend at the time and we produced music videos, commercials and shot a television pilot for the Learning Channel that got canceled a few weeks before we were to go into productions. Also, I shot an indie feature film called *Middle Man* in 2004 and my most recent feature, *Rage*, which we are currently talking to several distribution companies about.

**DK: HAVE YOU STAYED IN TOUCH WITH ANYONE WHO WORKED ON THE MOVIE?**

**CW:** I hadn't spoken to anyone until a little before you contacted me. I actually found the film's director on Facebook and reconnected with him.

**DK: HAVE YOU HEARD ANYTHING ABOUT A POSSIBLE DVD?**

**CW:** Well the only thing that I've heard is that the original producers are planning a domestic release, which I hope is true.

**DK: WHAT ARE YOU WORKING ON CURRENTLY?**

**CW:** Currently I am in pre-pre-production on my next feature film called *The Twilight Hotel*. It's a horror anthology like George Romero's *Creep Show*. The idea is to blend Alfred Hitchcock with the *Twilight Zone*. The film will be a collection of 5 very bizarre segments that are geared to be very, very scary and very, very gory.



A razor-sharp-toothed death monkey.



An alcoholic, pizza-faced, hit-stricken zombie.



# MOONSHINE N' ZOMBIES

AN INTERVIEW WITH DAVE COLEMAN OF SOUTHERN SHOCKERS

*When I heard rumors about a lost, shot-on-video horror movie from the 1980s, never did I think that I would not only be able to find a VHS copy from Barcelona, but that I'd ultimately get the opportunity to interview the director, David Coleman. Being Tape Mold's goal to uncover the obscure and shed light on it, there's no better movie to cover than Southern Shockers. I'm happy to present this detailed interview with Coleman.*

**DAN KIRBY: WHAT WERE YOU DOING BEFORE SOUTHERN SHOCKERS CAME ABOUT?**

**DAVE COLEMAN:** A dime-bag a day, depending on street availability. Seriously? Attending USC, studying filmmaking. I had a summer internship at this small ABC affiliate in Mississippi. I met the station's manager, David Hopper, a very enthusiastic movie lover.

He wanted to make a low-budget film, so we were naturally interested in working together.

**DK: WHO CAME UP WITH THE IDEA AND HOW DID YOU GO ABOUT GETTING THE MONEY/EQUIPMENT/CAST TO MAKE IT?**

**DC:** We came up with the idea of going SOV (shot on video) with it before this was the norm. We figured we could control costs this way and shoot one-inch video to secure a (professional) look for a very low cost. However, shooting one-inch in the field proved too slow for what was to be a quickie shoot, so we moved to three-fourths of an inch ENG (Electronic News Gathering) equipment, which was still fairly bulky -- not unlike mounting an RPG today in Afghanistan, by di-

rect physical comparison -- but doable.

We tried to secure a pretty good trilogy anthology script from an indie scriptwriter out of New York City, but he wanted too much creative control, and when we realized we couldn't pull off his script for our miniscule budget, we abandoned it. Rather than quit the project, we decided we'd basically write our own set of stories a la trilogy (but bearing zero resemblance to anything in the abandoned script, save for the format of an anthology).

We wound up unofficially using a lot of the "drafted" equipment from the TV station off-hours when the rented video gear went down. This got us into some hot water with the TV station personnel, but we were pretty determined to finish despite the fact funds were drying up faster than water in the summer heat wave we experienced while shooting (in August).

Directed by  
DAVID COLEMAN

**DK: DO YOU REMEMBER ANY ON SET STORIES? ANY STRUGGLES TO GET THE FILM FINISHED?**

**DC:** I'm actually still trying to forget, or at least, suppress most of the set stories

to this day (wink).

It would take a book. Suffice to say, it was total chaos that was only semi-controlled and controllable, for that matter, from moment-to-moment. An early crew who were not able to "roll with the punches" of our "hurry up and shoot it!" approach mutinied. At one point, they were driving around the state with our camera footage held hostage, threatening to burn it, if they didn't get paid in full even though the producer was letting them go early from their deals.

Again, as soon as I can afford more "cognitive recovery therapy," I will probably be able to unearth more repressed memories from this insane era. But certainly not until then...

**DK: THE FILM FEELS VERY MUCH LIKE A COMMUNITY EFFORT. CAN YOU TALK ABOUT THE COMMUNITY YOU SHOT IT IN AND HOW IT PLAYED A ROLE IN THE MOVIE?**

**DC:** The town of West Point, NY (where I grew up) made it easy for us to shoot. We were able to cast locals, literally block off the downtown area and shoot hundreds of folks running down the streets at one point, and they even supplied official police vehicles, etc. The mayor and everyone made it incredibly difficult to have any real complaints. When you see so much of the beauty of the town in the final video, it really adds more production value and character to the piece than any monied sets could have provided us.

But it was not an official production or anything. Rather, the townspeople were friendly. As I knew many of them growing up there, it was very easy to secure permissions to shoot at locations that would have otherwise cost us fees.

**DK: WHAT MADE YOU SHOOT ON VIDEO? HOW DID YOU FEEL ABOUT SHOT-ON-VIDEO FILMS BEFORE YOU MADE SOUTHERN SHOCKERS?**

**DC:** The only SOV I knew of personally that had made "the big leap" (i.e. had secured paying distribution on a movie screen, however briefly) was, I think, a movie called *Signal 7* out of San Francisco. I'm sure this is not factually true -

- that others were prior -- but that one was the only one I knew of when we did *Shockers*.

I had read about it in *The Independent Video Magazine* and was impressed: they got a low-budget SOV about some ambulance workers, I believe, on the night-shift feature made and shown in theaters with SOV. I think they may have had a 35mm transfer made, too, from video and then they sold it overseas.

This was incredibly exciting to us back then. It offered an alternative professional release format to 16mm, which was still incredibly expensive to shoot unless you had an uncle who worked in a film lab. We hoped against hope for the Holy Grail -- that a feature release awaited us a la *The Evil Dead*, which was another influence.

Also, we shot a three-minute video test on three-fourths of an inch and sent it to a lab in Los Angeles to do a 35mm transfer. We went to the local movie theater and asked them to thread up the returned footage.

Suffice to say, we were astounded. There were some shots that even on a giant 35mm screen were so good, the clear reality was present: if we could shoot with bottom-end professional video gear and get a look that rivaled 16mm in some shots? Then the future would be video, at least for low-budget.

Alas, we never got a 35mm transfer, but it was the original dream.

**DK: WHY DID THE FILM NEVER GET A U.S. RELEASE AND MORE IMPORTANTLY, HOW DID IT GET A SPANISH RELEASE INSTEAD?**

**DC:** Early on, I met a character/film sales agent named Robert G. Hussong of RGH Enterprises. He had a film distribution office located above and adjacent to the famous Pink's Hot Dog Stand on La Cienega in West Hollywood. I literally picked him because he had the worst ads in the AFM film issue of *Variety*, consistently. I figured, "Hell, if he can release this kind of stuff? *Shockers* will seem like a blessing!"

Indeed, while *Shockers* is far from a master, or even, minorpiece, Bob Hus-

song treated us well. From my first cold calling of him to selling it overseas in territories like Norway, Denmark, Sweden, Spain and perhaps others, he made us feel like we were kings of cinema.

It was a real thrill to go around his tiny offices and see all the original artwork from the many great exploitation titles he represented, such as *NATAS* and *Frankenstein's Great Aunt Tillie*. Many of my friends at USC didn't "get" what was so amazing about this "break" I felt we'd secured as this was not Paramount, et al. It was not hip back then to be associating with "cinema exploitation types" in other words, even though I thought Bob was awesome.

As for a theatrical or even U.S. release? Even by the time I finished *Shockers*, the market was waning for shot-for-video type low-budget films like this, at least in terms of any or much theatrical potential. We basically ran out of money far before the end of the production, so post-production was largely done in my apartment on a rented three-fourths of an inch off-line edit system, and a government health facility located near USC that a good friend sneaked us into after hours, from 8 p.m. to 8 a.m., to covertly edit on their faster machines, as well.



Southern Shockers' Spanish VHS release

**DK: WHY DID YOU NEVER DO ANYTHING WITH THE MOVIE ALL THIS TIME? DID ANYONE EVER ASK ABOUT IT? DID YOU KNOW THE FOREIGN TAPE EXISTED?**

**DC:** I basically forgot about it, truthfully. I mean, I always thought of it as a glori-

fied student film, in essence. It was sold, did make money, so it was more akin to a real movie but was really a student effort.

Also, I didn't like the results. I felt *Shockers* was a big disappointment. I don't know what I expected, looking back now. I mean, we had such a small budget, and the working hours and conditions were crazy-challenging. I just believed it was an artistic failure, and so I lost interest to pursue scripting as a career. I knew that, technically, a foreign VHS must have existed in the countries where Bob Hussong had sold it. But what I never knew was when it was released, never saw any cover art for it, etc. I always wanted these things, but again, I lost touch with Bob and the producer in time.... I was amazed that anyone had heard or seen the video, honestly. I think Facebook may be a major reason, as folks who were completists about SOV and the like were curious why this effort was so under-publicized, etc.

**DK: DID YOU EVER DO A FOLLOW-UP FILM? OR HAVE ANY IDEAS FOR A SEQUEL?**

**DC:** I've done a lot of indie shorts and music videos, but never another feature. Frankly, I found the challenge on zero budget overwhelmingly difficult. I admire the directors who have done this and succeeded brilliantly, such as Robert Rodriguez and Jim Jarmusch, to name but two who have worked with zip and produced cinematic gold.

**DK: DID YOU KEEP ANY CONTACT WITH THE CAST/CREW? DO YOU KNOW WHAT ANYONE IS DOING CURRENTLY?**

**DC:** Sure, many are still friends. Tucker Johnston is now a successful graphic designer. He did many of the great Englewood Video covers for their DVDs and VHS editions awhile back. Tucker was assistant director and helped with editing and poster designs. Ken Saunders, who edited, is producing cable movies now for Lifetime and the like. Chris Witherspoon, who did special make-up effects, has turned into a first-rate director of low-budget fare of his own. I recom-

mend his sensational flick *Rage* if you are not squeamish. Others involved have also gone on to work in various capacities in the fields of TV and movies.

**DK: ARE THERE ANY PLANS ON RELEASING THE FILM EITHER ON DVD, ONLINE, VHS, ETC.?**

**DC:** There is some talk that David Hooper, the producer, may release a definitive edition on DVD in the near future. I've been in touch with him, and we have a better archived video master than any that have been seen prior, so it would be nice, especially as I've not seen the film in over 20 years now.

**DK: DO YOU HAVE ANYTHING FROM THE FILM STILL (PROPS, PROMO STUFF, ETC.)?**

**DC:** A bad memory a prop girl gave me is all that remains. Again, bad jokes aside, *Shockers* now exists only as a memory a la Brian O'Blivion, stored deeply in the recesses of my own mind, and deteriorating as rapidly as a badly-stored VHS, at that!

**DK: WHAT DID YOU DO AFTERWARDS?**

**DC:** After *Shockers*, I went on to work as a story analyst for The New Twilight Zone. Then I read a lot of scripts for various producers and studios around town. I was hired by Dino De Laurentis to work as a reader.

One day, Dino's offices called me. They said they needed a writer for this movie that was being financed by Dino and directed by the immortal Juan Piquer Simon. I flipped -- the director of *Slugs: The Movie* and *Supersonic Man* wanted me to rewrite his latest?

Suffice to say, that was a grand experience. I was flown to Spain, put up in style, and got to work daily for weeks on end with Simon, hang out in his three-story Madrid production studio where some of the special effects were shot. (It was) an incredible time for me, living with and learning from the Spanish Roger Corman, as he was known as then.

Time went on and I worked for other studios, eventually building up enough

of a reputation to be hired by the likes of Phil Noyce, Michael Douglas and many, many others to do rewrites and original scripts. Most of the work was for hire and never produced, alas, but I was a journeyman writer and loved it.

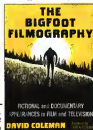
I eventually got into the video-streaming business. Even before Atom or *IFILM*, I was up and running with Bijou Cafe, an indie website dedicated to streaming indie films, always free, twenty-four seven, as on April 1, 1998. Back then, the video was the size of a postage stamp, and only had one or maybe two frames per second, but... it was an amazing time.

I wound up becoming a distributor of indie films worldwide not unlike Robert G. Hussong (minus the boss Pink's hot dog stand locale, alas). I represented a lot of indie filmmakers, both old and new, and helped get them cable and DVD sales in smaller territories worldwide.

I helped sell some of Wild Bill Rebane's early films such as *Nightmare* and the little-seen *Demons of Ludlow* to overseas companies, as well as helped newer talents like Damon Packard release *Reflections of Evil* both domestically and abroad. I also produced some original works made by indie filmmakers.

Lately, with our move to Austin from Los Angeles, I've gotten back into my first passion: writing. I am writing a new book for Scarecrow Press and another is set for McFarland as well. My current book, *The Bigfoot Filmography*, is available from McFarland and Amazon.com, as well. It's a comprehensive overview of the Bigfoot in films and TV.

Coleman's book,  
*The Bigfoot  
Filmography*



**TAPE MOLD PRESENTS:**

# **DAN & DABEEDO**



## **STAR IN: SINALOA SHITFEST**

**STORY AND ART BY JIMMY SQUAREJAW**

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Welcome to tonight's episode of *Inside and Current*. I'm your host C.J. Titanium.

Tonight we'll give you the scoop on the real life rags to riches story about the small town group of VHS collectors known as VHSitfest. Their simple hobby sparked a national obsession and the subsequent documentary, *Adjust Your Tracking*, took Hollywood by storm.



But with the meteoric rise came an astonishing fall that broke apart the group.



Parts Unknown  
**MEXICO**

Leaving one VHSitfest member in a psychiatric lockup, and the other connected to the Mexican drug cartel.



Mill Creek Hospital  
**Pennsylvania**



It was just over a year ago when VHShitfest was all any one was buzzing about during award show season.



They won an Oscar for best documentary over Brad Pitt's "Phony Maroni," about the sex trade in Utah.

Then they won BET's Humanitarian Award for their efforts in resurrecting the classic African American movie, "Black Devil Doll From Hell" back from obscurity.



I see they were just blowing up back then. With fame you have all these people wanting to be your friends, but not all of them have the best intentions. Y'know?

And it was around this time when things began to go downhill. Levi "Dabeeda" Peretic got connected with the Sinaloa Drug Cartel after he located a very sought after VHS for one of the Cartel's high ranking bosses.



Close Friend  
Identity Kept Anonymous

"So Dabeedo starts finding all these super rare VHS tapes for the cartel, and they think, 'well fuck, if he can find Tales From the Quaddead Zone and the alternate cover version of Brett McCormick's Abomination he could find anything. So they put Dabeedo to work finding shit like rival drug cartel's grow fields, manufacturing plants, and family members for extortion. And that's what he did, and he did it well!"





When everyone you care about in your life abandons you, some people have a tendency to revert to inanimate objects for comfort. Like children clutch of a stuffed animal during the night, Don Kinem clutched a VCR with his succulent ass and had video cassettes jammed into his sphincter. Once the tape went public I can only assume he had a complete mental breakdown.

Dr. Boym-Psychiatrist  
**Mill Creek Hospital**



We'll like that douche Doctor said, Don broke like a condom on Little Wayne's bus!

And Inside and Current has all of the juicy jizzle juice details! Sooooo.....

I & C

Join us...after the commercial break for part two of, "Nothing Left for VHSht...FEST."

I told you dem damn VHS tapes are collectible!

Well we still got Jerry McGuire and Legends of the Fall bitch!



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I Jizzed  
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# Attack of the Director of the Movie About the Vampyre Zombies



**AN INTERVIEW WITH HAROLD OLMSKY OF *ATTACK OF THE MUTANT ROADKILL* AND THE VAMPIRE ZOMBIES FROM *BEYOND THE GRAVE***

*Anytime I find a movie that doesn't have an IMDB page it becomes my quest to find out more information. It stems from some weird curiosity I have to follow a map to find buried treasure (probably dating back to my youth when I watched It's a Mad, Mad, Mad, Mad World a hundred times).*

*Well, when Attack landed in my lap, I knew I needed to research. This is one of those weird movies made in someone's backyard (literally) that managed to get an actual release.*

*Through Shandi Olminsky (shown later in the article), I was able to track down the elusive director, Harold Olminsky, or as his e-mail says, Hugh Jassol. He lived up to everything I could have imagined after watching this Ohioan horror short about zombie Elvis (more than one Elvis for those who lack education) and mutant furballs. You're welcome.*

**DAN KINEM: WHAT WAS INSANITY PRODUCTIONS?**

**HAROLD OLMSKY:** Insanity Productions was a name I thought up in the late 80s.



*Attack cover (1993)*

*It sounded cool and I developed a logo. I had T-shirts and hats made, that mostly went to the people involved in the movies as 'payment' for their help. I still have a few hats I think.*

**DK: GIVE A LITTLE HISTORY OF THE COMPANY AND WHAT YOU DID BEFORE *ATTACK OF THE MUTANT ROADKILL*...**

**HO:** In the mid 80s, I did *Groundhog's Day Massacre*. It was shot on a rented video camera, which at that time consisted of a handheld camera attached to a recording deck you put over your shoulder with a strap. It really sucked but the idea of that piece would come back some years later with *Groundhog's Day Massacre 2*.

A friend of mine had a rock band and I would film some of their shows for them and made a homemade music video. Nothing really happened with either the band or video.

**DK: HOW DID *ATTACK* COME ABOUT?**

**HO:** I had always been a fan of "B" movies, the so bad they're good type. The thing I found that set the "classics" from the rest, is they always seemed to take them self seriously. They really wanted to make a great movie, but due to budget, ineptitude, or some other factor, came up short. With *Attack*, I wrote the stupidity in a serious fashion. The movie itself is as written in

the script. There was little or no improvisation. It was really my vision of what I wanted.

**DK: WHAT WAS YOUR ROLE ON THAT FILM (IN FRONT OF THE CAMERA AND BEHIND)?**

**HO:** I wrote, produced, directed and edited the movie. I appeared as many characters, DeGore, Wally Dootman (the head DORK), an Elvis zombie, a newscaster and in most of the commercials.



(top) Olszansky as the Elvis zombie.  
(bottom) Olszansky in the Last But Not Yeast commercial

**DK: DO YOU REMEMBER ANY ON SET STORIES OR STRUGGLES DURING THE MAKING?**

**HO:** Everyone seemed to have a good time. As everyone involved were doing this for nothing, I tried to be sure everything was well prepared and ready to go so as to not waste anyones time. Nothing out of the ordinary. I think one of the few changes from the script was John Dulles, who played on of the coroners, asking to have his character speak with a British accent. I thought 'what the hell,' so he did.



Olszansky as Frederick Sanguine de Gore

**DK: WHO WAS SANGUINE DeGORE?**

**HO:** I played the part. I was going for the late-night horror host vibe that I grew up with.

**DK: WHY DID YOU GO WITH THE SPELLING "VAMPIRE?"**

**HO:** I remembered an old 30s German-made film called *Vampyre* and always thought it was a cool word.

**DK: HOW DID THE MOVIE GET A VHS RELEASE BY CEMETERY CINEMA?**

**HO:** I was selling the movie with ads in *Fangoria* and other movie zines such as *They Won't Stay Dead*, *Mortal Remains*, *Dracula* and some others. The guy from Cemetery, I can't remember his name, contacted me and he took some copies to sell with some others he had.

**DK: DID ANY OTHER INSANITY PRODUCTIONS FILMS GET A VHS RELEASE?**

**HO:** The year before *Attack*, 1992 I think, I did *The Groundhogs Day Massacre 2*. Most of the same folks from *Attack* were in it. Again, I sold this one in various mags.

**DK: WHAT HAPPENED AFTER THE MOVIE CAME OUT? DID YOU DO A SCREENING OF IT OR DID YOU SHOW ANY FRIENDS?**

**HO:** There were no real formal screenings at the time. I did screen *Attack* at the Cinema Wasteland horror show in Cleveland in 2002 or 2003. It was included in a block of short films. I remember that it must have been around the time that Pas-



Olminsky's daughter, Shandi, decked out in some old school Insanity Productions merch.

son of Christ or Jesus or whatever was out because I made up some poster that stated *Attack* was funnier than the *Passion* movie. I hung these around the show site at advertise the screening.

**DK: ARE YOU STILL IN TOUCH WITH ANYONE INVOLVED WITH THAT MOVIE?**

**HO:** I've since moved several times and don't do social network stuff, so everyone is lost. The two leads John Dulles and Lorraine Lash were great and deserve a lot of credit (or blame) for the finished product.

**DK: WHAT DID YOU AND/OR INSANITY PRODUCTIONS DO AFTER THE MOVIE?**

**HO:** I had some other story ideas, but life happened and *Attack* was the last movie done. I don't have any plans to do anything else.

**DK: WERE YOU INFLUENCED BY ANY OTHER MOVIES WHEN MAKING FILMS?**

**HO:** As stated, I always enjoyed the fun B movies. Seeing the zipper in the monsters costume and cheap effects, that kind of stuff. Those movies were fun and entertaining, something you don't see much of

today.

*Groundhog's 2* was adapted (or stolen) from *The Texas Chainsaw Massacre*. We used a electric saw zall so when we had chases through the woods or something people would get tangled or trip over the cord or it would come unplugged. The comedy ensued from there.

*Groundhog's 2* was much more slapstick in tone. There was a chase scene based on a common *Looney Tune* scene even. I think with *Attack*, I got some ideas from *Amazon Women on the Moon*. The idea that you were watching a cheapo late-night TV station seemed an interesting concept.

**DK: CAN I STILL GET A COVER-ALL (AS MENTIONED IN THE MOVIE)?**

**HO:** The "carnage cover-alls" are no more. They sort of just fell apart some time ago.

**DK: ANY PLANS FOR A DVD RELEASE?**

**HO:** If the world doesn't end on Dec. 21, 2012, I plan on trying to put *Groundhog's 2* and *Attack* on YouTube or something next year.



**HAROLD OLMINSKY SENT TAPE MOLD THIS SELL SHEET FOR *ATTACK OF THE MUTANT ROADKILL AND THE VAMPIRE ZOMBIES FROM BEYOND THE GRAVE*. IT WAS PUT OUT BY CEMETARY CINEMA AND COMPOSED OF PROMOTIONAL STILLS TAKEN BY OLMINSKY.**

## ATTACK OF THE MUTANT ROADKILL AND THE VAMPIRE ZOMBIES FROM BEYOND THE GRAVE



**WARNING:** May cause severe laughter.  
Do not operate heavy machinery while  
watching.



What happens to dead, furry roadkill and cold, rotting bodies when exposed to linked chemical research experiments? Would you believe that ferrets can come back to life to feed on flesh AND that the dead can rise to seek warm blood to satisfy their hunger?

*Neither did the residents  
of Toolstown*



*Selling Tip*

- + All new 1993 production!
- + Perfect for the horror/comedy genre
- + Guaranteed to sell!
- + Sell sheets and posters available while supplies last

1993 Color/90 mins.  
Unrated



# BIG BAD *Bertha* BARES ALL

No matter what your sexual preferences are, you have to appreciate anyone who gets naked on camera who isn't your typical Barbie or Ken look-a-like. It takes true courage and self-esteem to show off your body, and realizing this, there is an entire fanbase out there of guys who love women with an extra 50 pounds or more (known as "Fat Admirers" or FAs) and there's a whole set of actresses from the 80s and 90s

who chose to fulfill these males' sexual desires on camera and their own (referred to as "Big Beautiful Women" or BBW). The actress who takes the cake in my eyes (pun intended), though, is none other than Big Bad Bertha herself, Layla LaShell. Born Laurianne Jameson, known later as Laurie Arden, she has been at it for decades. Dating all the way back to the mid-80s, she was using what God gave her (plus food) to make a career out of pleasing the chubby

chasers. She has often been cited as a pioneer of the BBW world and a queen of fat porn.

She was one of the first women to get hired regularly to do mainstream adult fare and actually enjoyed doing it, unlike many of the other girls who lacked passion.

Layla was hungry.





VHS cover for *Bad Mama Jama RUSTS OUT*

Throughout her career she weighed between 300-450 pounds.

Her film career all started with a movie called *Big Bad Bertha*, which might be her most recognizable film and who's title later became her nickname. She remembers *Big Bad Bertha* and it's VHS release: '(*Big Bad Bertha*) is from a compilation that was a retitling (*Too Fat to Fuck*) of the first video I did in summer of 1985. I had worked with [actor] Greg Rome in a hardcore still shoot and the photographer (who shot it) wanted to do his first video, so it was very sloppily done but it was a hit as *Big Bad Bertha*. When producers first proposed doing videos, they said its purpose was for loops for the vending viewers in porn shops. That was the time when home VCRs were coming into greater use, so it was also released on VHS. I did not own (a VCR) at the time *Big Bad Bertha* came out. I looked through the underground newspaper classifieds and one stated that he was a voyeur and didn't want sex but wanted to

watch. So, I had the astounding idea to rent the video from the store and go over to this guy's house to watch it. So, it was the fun time of watching it and watching him whack off to it. I learned a lot about what voyeurism was that night. It's true. He never touched me, but I never watched a video after that without the image in my mind of how many viewers were using it as whacking material.'

She went from *Big Bad Bertha* to do a sequel and a couple other fat-focused pornos like *Let Me Tell Ya 'Bout Fat Chicks*, *Fat's Where It's At* and *Fat Ends*.

What drew me to Layla in the first place was a video entitled *Going Hog Wild* that was shot in the late 80s. I had heard rumors it was released on Tapeworm Video and featured fat girls wrestling in oil, mud and chocolate syrup. There's not many people who wouldn't be intrigued by the ridiculousness of this and the fact it was put out by Tapeworm was the cherry on top of a gigantic double chocolate sundae. Layla shed some light on two Tapeworm videos that I had no idea existed: *Oil of L.A.* and *The Naked Truth*.

She said she wasn't in *Oil of L.A.* but that Tapeworm wanted to get the most they could out of already having the wrestling ring set up so they filmed two different videos. However, she did appear in *The Naked Truth* which is a comedy tape that features many popular porn stars of the time doing nude comedy, including Ron Jeremy and Sharon Mitchell.

'(*The Naked Truth*) was the best routine I'd ever done because the audience in the studio was in a good mood with free beer and pizza, but Ed (the director)



Layla doing a strip tease in *Going Hog Wild*



Two guys admiring Bertha's big, bad bosoms

still wanted to sweeten it with a laugh track which sounded monotonous to my ears. The fact that Ron Jeremy -- who'd cut some of his comedic acting chops in the Catskills' Borsht Belt -- gave me a compliment on my set was a thrill in itself."

Speaking of Ron Jeremy, she would share the screen with him multiple times (including the above mentioned *Fat Ends* and *Let Me Tell Ya 'Bout Fat Chicks*) and was also directed by him on a movie called *Blind Date* in 1989. She said that working with Ron Jeremy was always great, but on this particular movie she had to share a scene with a "novice."

"He was so nervous about his performance that he needed to be 'luffed' by a woman off-set and he still couldn't keep his (dick) hard or do the money shot (cum for the camera close-up). So what had to be done was put a mixture of Tame (hair conditioner) and egg white in his foreskin and then at the supposed 'cum,' he shook it out onto my belly. All in all, (it was) pretty humiliating. So, all is not fair in love and war and porno," she said.

"After I left, I took my pay and indulged in a fabulous steak dinner. A man in the restaurant saw me dining alone and came to talk to me," she recalls. "He invited me to his hotel room and said he was a salesman on a trip from Chicago. It turned out he was a cross-dresser who wanted to show off his outfit to me -- no sex was involved. Years later, he had remembered my phone number that I had

given him and had a chat. That really made an impression on me that he had remembered me after all the years had elapsed."

Throughout the early 90s she kind of fell out of porn. She joined the Screen Actors Guild and tried to move into making "real" movies. She had small parts in movies like *The Dark Backwards* and *Marchies*. She would eventually get background parts on big Hollywood movies like *Miss Congeniality* and *The New Guy*. She still posed for pictures until the late 90s and clips of hers were used in various compilation videos like *Freshman Fantasies 18* in 1999.

In 2000, she got a big break starring in the Tool music video for "Stinklist," appearing in their album's artwork, and being the cover to their single for "Prison Sex." She was even paid to dance on stage at a couple of their shows.

She said, "I must admit some trepidation at performing in front of a crowd of young guys, (mostly) because I usually think of them as fat-haters and not admirers, the majority brainwashed as they



Laurie on the cover of Tool's "Prison Sex."

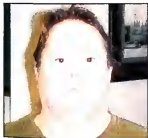
are at that age. I was gratified at how good the reaction seemed to be, especially since I'm old enough to be their mother." She really got a kick out of being on MTV's *Headbanger's Ball*, too, but sadly her career didn't go much further -- save from a few more bit parts in movies.

Most of her adult movies remain stuck on VHS and are pretty hard to track down. Only a handful of them have moved to DVD and some of the more interesting ones are still only on VHS and will likely never make the move. She doesn't even own most of her movies.

Laurie, now Laurie Anne Poole, currently lives in England with her husband and unfortunately isn't in fantastic shape.

"I have lost mobility and need to get around shopping using a mobility scooter and walking stick," she said.

In the 90s her life began going downhill after she was arrested for having sex with a 14-year-old boy. She apparently asked the boy to help her move, showed him naked pictures of herself, then had sex with him twice and "inserted a foreign object into him." Thus ended her marriage, which had lasted over 25 years. When asked to comment, she said she doesn't like to talk about it.



Laurie's mug shot

After not getting the break into the mainstream that she needed, she decided to move to Britain where her and her current husband live off pensions, except when her husband plays Santa, which



Laurie and her husband as Mr and Mrs. Claus

requires her to be home alone a lot with little to do in November and December. Before the loss of her mobility, she used to play Mrs. Claus.

She said she might take up quizzes at the local pub, but lacks knowledge of English history. At least if they ask who the forerunner of the BBW movement is she can say without hesitation, Layla LaShelle.

Despite the controversy surrounding her and the lack of the fame she truly wanted, she will forever be remembered for being one of the first and one of the best of the BBW porn movement.

#### LAYLA FILMOGRAPHY:

*Big Bad Bertha*  
*Big Bad Bertha 2*  
*Tons of Buns*  
*Fat's Where It's At*  
*Let Me Tell You 'bout Fat Chicks*  
*Let Me Tell You 'bout Fat Chicks, Too*  
*Fat Ends*  
*Blind Date*  
*The Naked Truth*  
*Jane Bond Meets Thunderthighs*  
*Going Hog Wild*  
*Sumo Sue and the Fat Ladies of Wrestling*  
*Hefty Mommas*  
*Bad Mama Jama & the Fat Ladies of the Evening*  
*Bad Mama Jama Busts Out*  
*Tarotika's Fat Rock*



# TAPEWORM

## VIDEO DISTRIBUTOR

Tapeworm Video Distributors is a company that initially attracted me based on their most popular release, *Lunchmeat*. The second I saw the gory picture of a blood-covered hillbilly with a noose around his neck (on that glorious 'big box') I knew I must own it.

*Lunchmeat* is likely the title that introduced most of the video collectors and horror fans to this company, as it is one of the more highly sought after tapes out there.

them, I never expected that they would have done so much or that the company's story would end in crazy fraud and deception.

Along with their most popular release, the big box of *Lunchmeat*, they also released a slipcase version with the same artwork cropped. It was likely a later release since that was their highest



*Lunchmeat alternate front and back covers.*

Without doing some digging, however, you might assume they only released *Lunchmeat* and nothing else, but I've come to find out they've released at least fifteen VHS.

When I first started collecting their titles virtually no information was known about the majority of the films they put out, so I had my work cut out for me. When I first started researching



*Lunchmeat front and back big box covers.*



*Lunchmeat slipcase front and back covers.*

selling non-adult title and they could make more money by releasing it in a slipcase.

They also teamed up with a company Monogram Entertainment Group, Inc. to release the film in the mid-90s with different art. When I first started collecting VHS I never thought I would be able to find this movie. It just seemed too rare and expensive when it did pop up, but somehow, I've managed to obtain the movie twice for less than \$30. I still need the two slipcases, but the big box is by far the coolest. It's even been praised by the hip-hop group Ultramagnetic MCs as being one of their favorite horror films so you know it's cool.

Around the same time I got *Lunchmeat*, I also found copies of *Blackjack!* and *Ricky 1* from my friend Brook's video store.



*Blackjack!* front and back covers.



*Ricky 1* front and back covers.

It was these releases that made me realize there must be more. It proved this company did in fact release more movies and not all of them were horror, since these were blaxploitation/crime and comedy, respectively. *Ricky 1* really caught my eye because it looks like one of the absolute worst movies ever made – sort of like a mix between *Rocky* and *Naked Gun 3.3 1/3: The Final Insult*. I have only seen clips from it, all of which looks dreadful. It's very hard to bring myself to actually pop it in.

This great find in the wild sent me looking for more. A quick eBay search brought up two more results: *5 Angry Women* and *Sugar Hill Part 2: Dealin' Dirty*. I was able to pick both up for less than ten dollars.



*5 Angry Women* front and back covers.

*5 Angry Women* is actually a retitling of what might be the worst of all the women in prison movies, *Women Unchained* aka *Escape from Cell Block 3* (also released by Video Gems). It has a great cover that I can only assume was taken specifically for this release. Most of the artwork was done by someone named Art Bonn, but I can find no information on this person. *Sugar Hill Part 2: Dealin' Dirty* has nothing to do with the famous *Sugar Hill* film, like I thought at first. It actually turned out to be a shot-on-video series of films (more on that later).

A friend of mine, Mike Keel, also happened to have another movie release



*Sugar Hill Part 2 front and back covers*

by Tapeworm called *Scared Alive* (a retitling of the movie *Island of Blood* aka *Whodunnit?* released by API). This being the first horror title of theirs I've seen since *Lunchmeat*, it got me really excited. Sadly, I lost an auction where the tape sold for around \$20 and I haven't seen it pop up since. That makes two movies directed by William T. Naud, who also did *Ricky 1*.



*Scared Alive cover*

I then found a movie they released at a video store called *Tabloid!* It was one of my favorite finds in the wild. It was a interesting mix of comedy and horror directed by Bret McCormick (*The*

*Abomination*), Glen Coburn (*Bloodsuckers from Outer Space*) and Matt Devlen (*Ozone! Attack of the Redneck Mutants*). McCormick said they eventually had to squash the video deal because Tapeworm wouldn't write a contract and lied about the amount they would order each time.

When I visited the great Scarecrow Video for the first time I found another Tapeworm release called *Fatal Exposure*. The movie looked nuts and was insanely rare. I attempted to find it for months until I did an interview about my documentary (*Adjust Your Tracking*) on some site. I mentioned how that movie was one of my most wanted tapes and a friend of mine, Tony Piazza, had a copy he was willing to trade.



*Fatal Exposure front and back covers*

When I finally got it and watched it I was absolutely blown away. Not only was this a fantastic little horror movie, I could find absolutely no information on anyone involved. I would love to track down the director or someone to find out more about this because it is really underrated and deserves to be more popular.

I went to watch *Sugar Hill Part 2*, still under the impression it was just a title trying to capitalize on the film *Sugar Hill*, then I realized it was actually a series of movies completely unrelated to anything else. I knew I had to try to find the others and see if they were released by Tapeworm. I was able to find the



*Tabloid! front and back covers.*

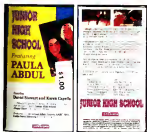


third film, *Retribution*, and it indeed was released by them. However, the first film I could only find released by Active Home Video. I had to ask the filmmakers if *Sugar Hill - Rockin' with a Bullet* had ever been released by Tapeworm and they said it had.

"[I] was banking on Tapeworm's honesty, reliability, and validity," said Francis Howard, producer of the *Sugar Hill* series. "We found that they scored low on all of the above measures."

They tried to get the film released by Active Home Entertainment after their deal with Tapeworm fell through, but they also tried to screw them over.

Around this time there were many things I heard rumors about but couldn't confirm. That's when a friend of mine happened to find *Junior High School*. It was a short musical released by Tapeworm, which is completely different than anything else they put out. It's a great little movie which features a small appearance by the then unknown Paula Abdul. Michael Nankin, the director, said that he blocked out his dealings with Tapeworm and that he doesn't know why anyone would want that VHS.



*Junior High School front and back covers.*

This is when Louis Justin (Massacre Video) and Bret McCormick both confirmed that they had seen a video put out by Tapeworm called *Going Hog Wild*.

It was put out in a big box around the time of *Lunchmeat* and features fat women wrestling in oil, chocolate, mud,



*Going Hog Wild tape  
scan by Matthew Dills-Williams*

etc. Tapeworm actually produced this video themselves and according to Bret sold like 20,000 copies. I have been unable to find the release, but I'm dying to get it. It sent me on a hunt for someone involved. I wanted to track someone involved in this video to see if they had a copy or a picture. I managed to find Layla LaShell who told me that not only did Tapeworm do this video, but they did two other adult videos: *Oil of L.A.* and *The Naked Truth*.

*Oil of L.A.* was just another women wrestling video. *The Naked Truth* is actually a nude stand-up video with a lot of people involved in porn at the time. All three of these adult tapes have eluded me so far. I'm dying to find them.

Those are all the releases that I've been able to confirm from multiple sources. There are however rumored titles like *Night of Terror*, which I'm almost certain was put out by them. It's a super hard to track down movie that I would kill to own. I also found a movie called *Clarence and Angel*, which I know was put out by Monogram Entertainment Group, Inc., but I don't know if it had anything to do with Tapeworm. It is, however, the only other Monogram release I can find besides *Lunchmeat*.

Knowing all of this information of shady behavior, it should come as no



*Clarence and Angel front cover*



*Lunchmeat slipcase front and back covers*

surprise that Tapeworm has allegedly ripped numerous people off with their DVD releases (and probably VHS releases, too). The company told many businesses that they were moving from California to Colorado, though that information never changed on any sites, then months later they said they were out of business yet on all websites it still said they were an active company.

According to Angelo Gianni, the owner of Fusion, Inc., "We had a decent business relationship with them for probably seven years or so. Then I found I wasn't getting any response to e-mails asking for past due payment. I called and the number was no good anymore. I did some digging and couldn't find a trace of Tapeworm other than some posts about how they had gone out of business. They never let us know that they were going out of business, didn't return all of the stock, and stuffed us with about \$3,000 worth of outstanding invoices."

Gianni isn't the only one, either. Numerous companies were ripped off by Tapeworm without explanation. Blogs have even popped up, such as Tapeworm Distributors Ripped Me Off to

voice their anger and outrage.

The video licensors formally known as Connie Figgins and Ginny Clark have changed their names, in what I can only assume is an admit of guilt and an attempt to avoid any repercussions. All I can conclude is these women know how to make money and they are some of the shadiest people I've ever heard about. I've tried to find them, called Tapeworm Video's listed phone number, etc. But it's all been dead ends. I was able to find a person named Ginny Clark living in Colorado, but as far as I can tell, the address I got was made up.

If Ginny or Connie ever read this article I have to applaud you for putting out a bunch of really cool VHS releases, but for releasing thousands of idiotic DVD releases and ripping off people I send a big 'fuck you!' to both of you.

#### **RELEASES BY TAPEWORM VIDEO:**

*Ricky 1*  
*Tabloid!*  
*Lunchmeat* (big box)  
*Lunchmeat* (slipcase)  
*Lunchmeat* (Canadian slipcase in conjunction with Monogram Entertainment Group, Inc.)  
*5 Angry Women*  
*Fatal Exposure*  
*Blackjack!*  
*Scared Alive*  
*Junior High School*  
*Sugar Hill - Rockin' with a Bullet* (also released by Active Home Video)  
*Sugar Hill, Part 2 - Dealin' Dirty*  
*Sugar Hill, Part 3 - Retribution*  
*Going Hog Wild*  
*Oil of L.A.*  
*The Naked Truth*

#### **POSSIBLE RELEASES:**

*Night of Terror*  
*Clarence and Angel* (with Monogram Entertainment Group, Inc.)

# SPECIAL THANKS

KATIE RIFE  
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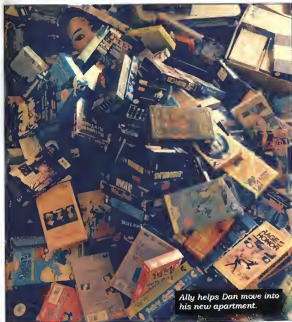
GLEN COBURN  
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SHANDI OLMINSKY  
DAVE COLEMAN  
CHRIS WITHERSPOON  
RANDY MORRIS  
SCARECROW VIDEO  
MATT DESIDERIO  
BLOOD VIDEO  
FORBIDDEN PLANET  
JIMMY TURRI  
CHRIS SHELTON

Send your questions,  
submissions and/or  
comments to:

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*Ally helps Dan move into  
his new apartment.*



Tape Mold, 2012.

# TAPE MOLD

ISSUE TWO



Tape Mold, 2012,

